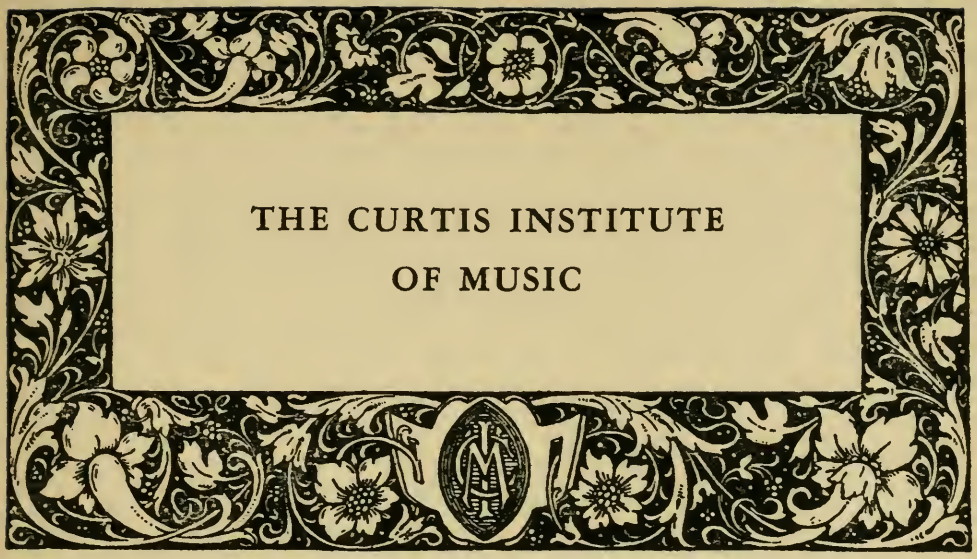
# The Curtis Institute of Music

## Catalogue

## 1938 - 1942




1938-1939

# THE
# CURTIS INSTITUTE OF MUSIC



CATALOGUE
1938-1939

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Vol. 15-18
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RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC, founded in 1924 by Mary Louise Curtis Bok, welcomes students of all nationalities.

The Curtis Institute receives its support from The Mary Louise Curtis Bok Foundation, is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

The Curtis Institute is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

## *Officers*

•

MARY LOUISE CURTIS BOK
*President*

CURTIS BOK
*Vice-President*

CARY W. BOK
*Secretary*

PHILIP S. COLLINS
*Treasurer*

## *Board of Directors*

CARY W. BOK
CURTIS BOK
MARY LOUISE CURTIS BOK
EDITH EVANS BRAUN
PHILIP S. COLLINS
JENNIE M. FELS

MARY LOUISE CURTIS BOK
*Acting Director*

## *Staff*

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*Executive Secretary*

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*Registrar*

JAY H. MATTIS
*Comptroller*

ELSIE HUTT
*Publicity*

C. DAVID HOCKER
*Concert Bureau*

# PURPOSE

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

# THE FACULTY

*Voice*

EMILIO DE GOGORZA — ELISABETH SCHUMANN

EUFEMIA GIANNINI GREGORY

*Piano*

DAVID SAPERTON — ISABELLE VENGEROVA

*Violin*

EFREM ZIMBALIST

LÉA LUBOSHUTZ — ALEXANDER HILSBERG

*Violoncello*

FELIX SALMOND

*Viola*

LOUIS BAILLY, *Mus. D.* — MAX ARONOFF, *assistant*

*Harp*

CARLOS SALZEDO, *Mus. D.*

*Organ*

ALEXANDER McCURDY, *Mus. D.*

## THE FACULTY . . . *Continued*

*Accompanying*
HARRY KAUFMAN

*Chamber Music*
LOUIS BAILLY, *Mus. D.*

*Woodwind Ensemble*
MARCEL TABUTEAU

*Orchestra*
FRITZ REINER, *Conductor*

ALEXANDER HILSBERG, *Strings*
ANTON TORELLO, *Double Bass*
WILLIAM KINCAID, *Flute*
ROBERT McGINNIS, *Clarinet*
MARCEL TABUTEAU, *Oboe*
FERDINAND DEL NEGRO, *Bassoon*
MARCEL TABUTEAU, *Winds*
ANTON HORNER, *Horn*
SAUL CASTON, *Trumpet*
CHARLES GERHARD, *Trombone*
PHILIP DONATELLI, *Tuba*
OSCAR SCHWAR, *Percussion*

*Conducting*
FRITZ REINER

*Music Criticism*
SAMUEL CHOTZINOFF

*Composition*
ROSARIO SCALERO

## THE FACULTY . . . *Continued*

### *Harmony and Counterpoint (Elementary)*

ANNE-MARIE SOFFRAY

### *Solfège*

RENÉE LONGY MIQUELLE

### *Supplementary Piano*

MARTHA HALBWACHS MASSÉNA
JEANNE BEHREND
WILLIAM HARMS
JOSEPH SAMUEL LEVINE
FREDA PASTOR
VERA RESNIKOFF

### *Vocal Repertoire*

LEO ROSENEK
SYLVAN LEVIN
HARRY KAUFMAN
ELIZABETH WESTMORELAND

### *Madrigal Chorus*

SAMUEL BARBER

### *Languages and Diction*

MARY WESNER, A.B., *English and Latin*
LOUISE ANDRÉ TABUTEAU, *French*
LESTER ENGLANDER, *French*
MARY SHUMWAY, PH.D., *German*
MARTHA TÜRK, *German*
EUFEMIA GIANNINI GREGORY, *Italian*
PLACIDO DE MONTOLIU, *Italian and Spanish*

### *Academic Tutors*

MARY SHUMWAY, PH.D.
MARY WESNER, A.B.

## *Privileges Enjoyed by Students of The Curtis Institute*

Free tuition.

Individual instruction by world-famous artists.

The use of instruments owned by the Institute for home practice.

The use of music and books from the Institute's Library for home study.

Preparatory public and radio performances.

## *Curtis Institute Graduates Who Qualify Are Granted*

The Degree of Bachelor of Music.

Introductory public appearances here and abroad.

The use of instruments owned by the Institute for the period of their public introduction.

Individual coaching in preparation for professional engagements.

Assistance in obtaining professional engagements.

## COLLECTION OF INSTRUMENTS OWNED BY THE CURTIS INSTITUTE FOR THE USE OF ITS STUDENTS AND GRADUATES

| | |
|---|---|
| 46 Violins . . . . . | Among them 28 old instruments, including 2 Antonius Stradivarius (Cremona 1695 and 1709) and 2 Jean Baptiste Guadagnini (Milano and Parma, 18th century). |
| 17 Violas . . . . . | Among them 3 old instruments: 2 Gasparo da Salo (Brescia, late 16th century) and an Antonius and Hieronymous Amati (Cremona 1616). |
| 13 Violoncellos . . . | Among them 9 old instruments, including a Dominic Montagnana (Venice, 1729), a Giofreddo Cappa (Turin 1697) and a Nicolas Lupot "King of France" (Paris 1811). |
| 84 Pianos . . . . . | Steinway: 69 grands, 3 concert grands and 12 uprights. |
| 2 Organs . . . . . | Aelian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual Aelian practice. |
| 15 Harps . . . . . | Lyon and Healy, including 2 concert grands. |

*Orchestra Instruments*

| | | |
|---|---|---|
| 13 Double Basses | 1 English Horn | 2 Trumpets |
| 2 Flutes | 7 Clarinets | 3 Trombones |
| 2 Piccolos | 3 Bassoons | 6 Tubas |
| 3 Oboes | 1 Contrabassoon | 6 Tympani |

Miscellaneous other Percussion Instruments

Complete equipment for recording and reproducing disc records and for radio reception.

1 Steinway Duo-Art Player Piano

Large collection of musical records and piano rolls

# PUBLIC AND RADIO ACTIVITIES OF CURTIS INSTITUTE STUDENTS AS PART OF MUSICAL EDUCATION

*Radio*—Student soloists, ensemble groups, and the Curtis Symphony Orchestra composed of Curtis students participate in thirty radio programs during the school year 1938–39. These programs are broadcast from Casimir Hall, the auditorium of The Curtis Institute of Music, over a nation-wide hook-up of the Columbia Broadcasting System.

*Concert Course*—Student soloists and ensemble groups managed by The Curtis Institute Concert Bureau appear before educational and civic organizations.

Students are permitted to accept professional engagements at the discretion of the President.

## STUDIES

The curriculum is adjusted to each student's needs.

The major subjects are:

*Voice*
*Piano*
*Violin*
*Violoncello*
*Viola*
*Harp*
*Organ*
*Accompanying*
*Chamber Music*
*Woodwind Ensemble*
*Orchestra Playing*
*Conducting*
**Composition*
*Music Criticism*

The supplementary subjects are:

*Elementary Harmony and Counterpoint*
***Solfège*
*Piano*
*Vocal Repertoire*
*Languages and other Academic Studies*
*Diction*
*Eurhythmics*
*Madrigal Chorus*

*Composition includes the study of Elements and Forms of Musical Expression, Counterpoint and Orchestration.

**Solfège embraces Ear Training, Chord Formation, Rhythm, Sight Reading, Transposition and Score Reading.

## STUDIES . . . *Continued*

Supplementary Piano is a required subject for every student except those majoring in Piano and Accompanying.

Chamber Music is a required subject for students majoring in Piano, Accompanying, and String Instruments. Students majoring in Voice, Harp, and Wind Instruments are required to rehearse with Chamber Music groups when called upon.

All students of solo String Instruments as well as students of Orchestra Instruments are required to attend orchestra classes.

# APPLICATION FOR ADMISSION TO THE CURTIS INSTITUTE

Before being granted an audition, an applicant is required to file an application form and to answer *in full* all questions contained therein. This form must be accompanied by an official birth certificate, physician's certificate of health, and a photograph of the applicant. *See requirements for Entrance Examinations on the following pages.*

An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition only if the application form is accompanied by written permission from the respective school or teacher.

Entrance examinations will be held at The Curtis Institute in April 1939 for the school year 1939–40. *Completed application forms must be received by The Curtis Institute not later than March 1, 1939.*

Application forms may be had upon request.

Address all communications to

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE, PHILADELPHIA, PENNSYLVANIA

# REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of composition to be played at an audition is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination rather than upon the degree of advancement already attained.

Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

The examiners are not obliged to hear all that an applicant may have in readiness for examination nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided by the Institute for vocal and instrumental auditions.

## *Voice*

The applicant must possess a good voice, musical talent, and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while a fair knowledge of languages is desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory, the selections to be chosen from the works of the following composers: Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Faurè, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, Wagner, or from the collection of Italian Songs edited by Parisotti (Schirmer, Publishers).

Applicants should not be over twenty-three years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Piano*

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

### *Violin*

Applicants under fourteen years of age must play satisfactorily Hrimaly scales in three octaves and double stops; Kreutzer Etudes and one or more concertos from the works of the following composers: de Beriot, Viotti and Spohr.

Applicants over fourteen years of age must play all scales in fluent tempo and double stops; a Bach sonata for violin alone; etudes by Dont and Paganini; and a concerto by one of the following composers: Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn or Goldmark.

Applicants should not be over twenty years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Violoncello*

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

### *Viola*

Applicants must have a fair knowledge of the clefs, positions, scales, arpeggios and double stops, and be able to play some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

### *Harp*

Applicants should possess a complete knowledge of the fundamental principles of contemporary harp playing. Knowledge of piano playing is desirable. Applicants should submit from memory two transcriptions from the classics and two works of contemporary composers.

Applicants should not be over twenty years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Organ*

Applicants must play from memory: (a) fugue or prelude and fugue or principal movement from a sonata or symphony, (b) a trio, (c) a scherzo, and (d) a slow movement.

Applicants must also play the following on the piano:

(a) a study, and (b) a nocturne or other slow movement.

Applicants should not be over twenty-five years of age.

### *Accompanying*

Applicants must play fluently some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the examiners may choose, and have a fair knowledge of the standard violin, 'cello, and song literature.

### *Chamber Music—Woodwind Ensemble*

Applicants must possess a good ear, be able to read fluently at sight from standard works, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

### *Orchestra Playing*

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their choice.

Applicants should not be over twenty-five years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Conducting*

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form and must show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano.

### *Music Criticism*

Applicants must have a knowledge of the rudiments of musical theory and be able to play an instrument. In addition they must show writing ability and submit an article on music of from three hundred to five hundred words.

### *Composition*

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

## GENERAL INFORMATION

The Curtis Institute of Music is situated in the center of Philadelphia. It is within four squares of the Academy of Music, where the concerts of the Philadelphia Orchestra and other important musical events take place.

Casimir Hall, auditorium of The Curtis Institute of Music, has a seating capacity of 300. An Aeolian-Skinner five-manual concert organ and two Steinway concert grands form a part of the equipment. In this hall two annual series of concerts, the Faculty and the Student, are given.

Weekly programs are broadcast from Casimir Hall over a nation-wide hook-up of the Columbia Broadcasting System.

Practice rooms equipped with Steinway pianos are reserved for Curtis students. An additional room has a three-manual Aeolian practice organ.

A cafeteria where wholesome food is served at cost to students, teachers and members of the staff forms a part of the Institute's equipment.

The Institute, upon request, will furnish information regarding Philadelphia rentals and living expenses and assist students in obtaining suitable living accommodations.

## THE LIBRARY

The library consists of 28,500 volumes—music, scores, and books.

There are approximately 1,000 miniature scores which are in constant circulation among the students.

The music library of the late Charles H. Jarvis, of Philadelphia, is a gift to The Curtis Institute of Music by joint action of the heirs of Mr. Jarvis and The Drexel Institute of Technology where formerly it was in custody.

The Jarvis library consists of approximately 1,700 volumes of chamber music, orchestra, violin, piano, and vocal works and includes a reference collection of the complete works of Mozart.

## THE CALENDAR

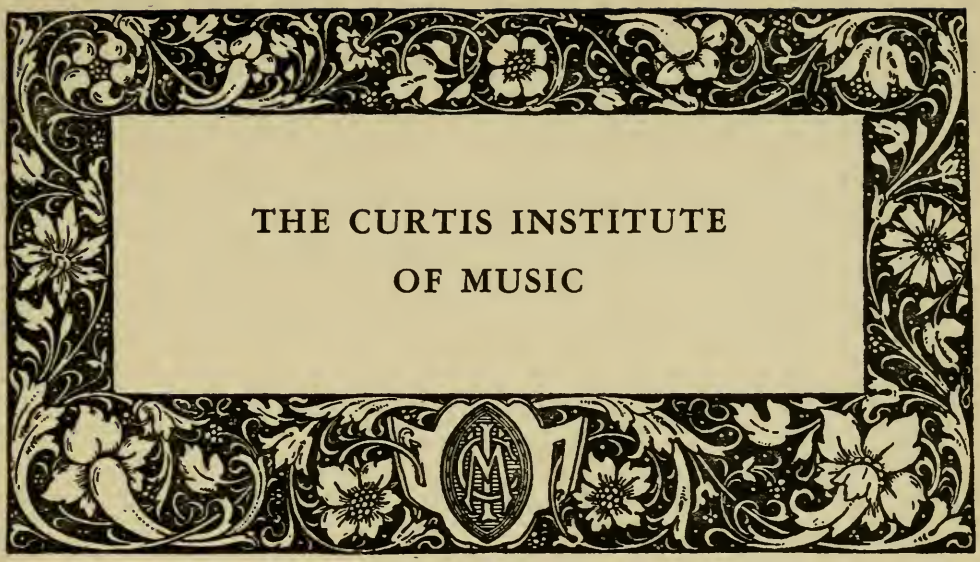
SEASON 1938–1939

| | |
|---|---|
| School Year begins | October 3 |
| Auditions begin | *April 3 |
| Commencement Exercises | May 9 |
| School Year ends | May 11 |

*Holidays*

| | |
|---|---|
| Thanksgiving Day | November 30 |
| Christmas vacation | December 18 to January 3, inclusive |
| Washington's birthday | February 22 |
| Easter vacation | April 2 to April 9, inclusive |

*Date subject to change




1939-1940

# THE
# CURTIS INSTITUTE OF MUSIC



CATALOGUE
1939-1940

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

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DR. RANDALL THOMPSON

*Director of the Institute*

# PURPOSE

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

## *Officers*

•

MARY LOUISE CURTIS BOK
*President*

CURTIS BOK
*Vice-President*

CARY W. BOK
*Secretary*

PHILIP S. COLLINS
*Treasurer*

## *Board of Directors*

CARY W. BOK
CURTIS BOK
MARY LOUISE CURTIS BOK
EDITH EVANS BRAUN
PHILIP S. COLLINS
JENNIE M. FELS

## *Executive Staff*

RANDALL THOMPSON, M.A., MUS. D.
*Director*

SARAH HETTINGER
*Librarian*

JANE FAIRFAX HILL
*Registrar*

JAY H. MATTIS
*Comptroller*

ELSIE HUTT
*Publicity*

HELEN HOOPES
*Secretary of Admissions*

C. DAVID HOCKER
*Concert Bureau*

# THE FACULTY

## *Voice*

EMILIO DE GOGORZA — ELISABETH SCHUMANN

EUFEMIA GIANNINI GREGORY

## *Piano*

RUDOLF SERKIN

DAVID SAPERTON — ISABELLE VENGEROVA

HARRY KAUFMAN (*also Accompanying*)

---

JEANNE BEHREND — JOSEPH S. LEVINE

ELEANOR BLUM — MARTHA HALBWACHS MASSÉNA

JORGE BOLET — FREDA PASTOR

WILLIAM HARMS — EZRA RACHLIN

VERA RESNIKOFF

## *Violin*

EFREM ZIMBALIST

LÉA LUBOSHUTZ — ALEXANDER HILSBERG

## *Violoncello*

FELIX SALMOND

## *Viola*

LOUIS BAILLY, *Mus. D.*

MAX ARONOFF

## *Harp*

CARLOS SALZEDO, *Mus. D.*

## THE FACULTY . . . *Continued*

### *Organ*
ALEXANDER McCURDY, *Mus. D.*

### *Chamber Music*
LOUIS BAILLY

### *Woodwind Ensemble*
MARCEL TABUTEAU

### *Orchestra*
FRITZ REINER, *Conductor*

ALEXANDER HILSBERG, *Strings*
ANTON TORELLO, *Double Bass*
WILLIAM KINCAID, *Flute*
ROBERT McGINNIS, *Clarinet*
MARCEL TABUTEAU, *Oboe*
SIMON KOVAR, *Bassoon*
MARCEL TABUTEAU, *Winds*
ANTON HORNER, *Horn*
SAUL CASTON, *Trumpet*
CHARLES GERHARD, *Trombone*
PHILIP DONATELLI, *Tuba*
OSCAR SCHWAR, *Percussion*

### *Conducting*
FRITZ REINER

### *Music Criticism*
SAMUEL CHOTZINOFF

### *History of Music*
(Lecturer to be announced later)

### *Eurhythmics*
PLACIDO DE MONTOLIU

## THE FACULTY . . . *Continued*

*Composition*
ROSARIO SCALERO
CONSTANT VAUCLAIN, *Assistant*

*Solfège*
RENÉE LONGY MIQUELLE
ANNE-MARIE SOFFRAY

*Harmony and Counterpoint*
(*Elementary*)
RICHARD STÖHR
ANNE-MARIE SOFFRAY

*Orchestration*
RANDALL THOMPSON

*Vocal Repertoire*
LEO ROSENEK
HARRY KAUFMAN
ELIZABETH WESTMORELAND

*Madrigal Chorus*
SAMUEL BARBER

*Opera Class*
HANS WOHLMUTH, PH.D.

*Languages and Diction*
MARY WESNER, A.B., *English and Latin*
LOUISE ANDRÉ TABUTEAU, B. ès L., L. ès L., *French*
LESTER ENGLANDER, A.B., MUS. B., *French*
MARY SHUMWAY, PH.D., *German*
MARTHA TÜRK, *German*
DOMENICO VITTORINI, A.M., D. in L., *Italian*
PLACIDO de MONTOLIU, *Spanish*

*Academic Tutors*
MARY SHUMWAY
MARY WESNER

## *Privileges Enjoyed by Students of The Curtis Institute*

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The Degree of Bachelor of Music.

Introductory public appearances here and abroad.

The use of instruments owned by the Institute for the period of their public introduction.

Individual coaching in preparation for professional engagements.

Assistance in obtaining professional engagements.

# COLLECTION OF INSTRUMENTS OWNED BY THE CURTIS INSTITUTE FOR THE USE OF ITS STUDENTS AND GRADUATES

| | |
|---|---|
| 47 Violins | Among them 28 old instruments, including 2 Antonius Stradivarius (Cremona 1695 and 1709) and 2 Jean Baptiste Guadagnini (Milano and Parma, 18th century). |
| 18 Violas | Among them 3 old instruments: 2 Gasparo da Salo (Brescia, late 16th century) and an Antonius and Hieronymous Amati (Cremona 1616). |
| 13 Violoncellos | Among them 9 old instruments, including a Dominic Montagnana (Venice, 1729), a Giofreddo Cappa (Turin 1697) and a Nicolas Lupot "King of France" (Paris 1811). |
| 84 Pianos | Steinway: 69 grands, 3 concert grands and 12 uprights. |
| 2 Organs | Aeolian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual Aeolian practice. |
| 15 Harps | Lyon and Healy, including 2 concert grands. |

*Orchestra Instruments*

| | | |
|---|---|---|
| 13 Double Basses | 1 English Horn | 2 Trumpets |
| 2 Flutes | 7 Clarinets | 3 Trombones |
| 2 Piccolos | 3 Bassoons | 6 Tubas |
| 3 Oboes | 1 Contrabassoon | 6 Tympani |

Miscellaneous other Percussion Instruments

Complete equipment for recording and reproducing disc records and for radio reception.

Large collection of musical records and piano rolls.

# PUBLIC AND RADIO ACTIVITIES OF CURTIS INSTITUTE STUDENTS AS PART OF MUSICAL EDUCATION

*Radio Broadcasts*—Soloists, ensembles, and the Curtis Symphony Orchestra participate in a series of radio programs during the school year. These programs are broadcast from Casimir Hall, the auditorium of The Curtis Institute, over a nation-wide network of the Columbia Broadcasting System.

*Concert Course*—Student soloists and ensemble groups managed by The Curtis Institute Concert Bureau appear before educational and civic organizations.

Students are permitted to accept professional engagements at the discretion of the Director.

## CURRICULUM

The major subjects are:

*Voice*
*Piano*
*Violin*
*Violoncello*
*Viola*
*Harp*
*Organ*
*Accompanying*
*Chamber Music*
*Woodwind Ensemble*
*Orchestra Playing*
*Conducting*
*Composition*
*Music Criticism*

The supplementary subjects are:

*Solfège*
*Elementary Harmony and Counterpoint*
*Orchestration*
*Piano*
*Vocal Repertoire*
*Languages and other Academic Studies*
*Diction*
*Music History*
*Eurhythmics*
*Madrigal Chorus*

The curriculum is adjusted to each student's needs.

Supplementary Piano is a required subject for every student except those majoring in Piano and Accompanying.

Chamber Music is a required subject for students majoring in Piano, Accompanying, and String Instruments. Students majoring in Voice, Harp, and Wind Instruments are required to rehearse with Chamber Music groups when called upon.

All students of solo String Instruments as well as students of Orchestra Instruments are required to attend orchestra class.

# APPLICATION FOR ADMISSION TO THE CURTIS INSTITUTE

Students are accepted only after an audition. Each applicant is requested to fill out an application blank, giving in detail all required information. This form must be accompanied by an official birth certificate, physician's certificate of health, and a photograph of the applicant. *See requirements for Entrance Examinations on the following pages.*

*An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition only if the application form is accompanied by written permission from the respective school or teacher.*

Entrance examinations will be held at The Curtis Institute in April 1940 for the school year 1940–41. *Completed application forms must be received by The Curtis Institute not later than March 1, 1940.*

Application forms will be sent upon request.

Address all communications to

*Secretary of Admissions*
THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia, Pennsylvania

# REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of composition to be played at an audition is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination rather than upon the degree of advancement already attained.

Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

The examiners are not obliged to hear all that an applicant may have in readiness for examination nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided by the Institute for vocal and instrumental auditions.

## *Voice*

The applicant must possess a good voice, musical talent, and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while a fair knowledge of languages is desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory, the selections to be chosen from the works of the following composers: Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, Wagner, or from the collection of Italian Songs edited by Parisotti (Schirmer, Publishers).

Applicants should not be over twenty-three years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Piano*

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

### *Violin*

Applicants under fourteen years of age must play satisfactorily Hrimaly scales in three octaves and double stops; Kreutzer Etudes and one or more concertos from the works of the following composers: de Beriot, Viotti and Spohr.

Applicants over fourteen years of age must play all scales in fluent tempo and double stops; a Bach sonata for violin alone; etudes by Dont and Paganini; and a concerto by one of the following composers: Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn or Goldmark.

Applicants should not be over twenty years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Violoncello*

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

### *Viola*

Applicants must have a fair knowledge of the clefs, positions, scales, arpeggios and double stops, and be able to play some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

### *Harp*

Applicants should possess a complete knowledge of the fundamental principles of contemporary harp playing. Knowledge of piano playing is desirable. Applicants should submit from memory two transcriptions from the classics and two works of contemporary composers.

Applicants should not be over twenty years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Organ*

Applicants must play from memory: (a) fugue or prelude and fugue or principal movement from a sonata or symphony, (b) a trio, (c) a scherzo, and (d) a slow movement.

Applicants must also play the following on the piano:

(a) a study, and (b) a nocturne or other slow movement.

Applicants should not be over twenty-one years of age.

### *Accompanying*

Applicants must play fluently some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the examiners may choose, and have a fair knowledge of the standard violin, 'cello, and song literature.

### *Chamber Music—Woodwind Ensemble*

Applicants must possess a good ear, be able to read fluently at sight from standard works, and show command of the instrument of their selection.

Applicants should not be over twenty-five years of age.

### *Orchestra Playing*

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their choice.

Applicants should not be over twenty years of age.

## REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

### *Conducting*

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form and must show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano.

### *Music Criticism*

Applicants must have a knowledge of the rudiments of musical theory and be able to play an instrument. In addition they must show writing ability and submit an article on music of from three hundred to five hundred words.

### *Composition*

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

## GENERAL INFORMATION

The Curtis Institute of Music is situated in the center of Philadelphia. It is within four squares of the Academy of Music, where the concerts of the Philadelphia Orchestra and other important musical events take place.

Casimir Hall, auditorium of The Curtis Institute of Music, has a seating capacity of 300. An Aeolian-Skinner five-manual concert organ and two Steinway concert grands form a part of the equipment. In this hall two annual series of concerts, the Faculty and the Student, are given.

Weekly programs are broadcast from Casimir Hall over a nation-wide network of the Columbia Broadcasting System.

Practice rooms equipped with Steinway pianos are reserved for Curtis students. An additional room has a three-manual Aeolian practice organ.

A cafeteria where wholesome food is served at cost to students, teachers and members of the staff forms a part of the Institute's equipment.

The Institute, upon request, will furnish information regarding Philadelphia rentals and living expenses and assist students in obtaining suitable living accommodations.

## THE LIBRARY

The library consists of 28,800 volumes—music, scores, and books.

There are approximately 1,000 miniature scores which are in constant circulation among the students.

The music library of the late Charles H. Jarvis, of Philadelphia, is a gift to The Curtis Institute of Music by joint action of the heirs of Mr. Jarvis and The Drexel Institute of Technology where formerly it was in custody.

The Jarvis library consists of approximately 1,700 volumes of chamber music, orchestra, violin, piano, and vocal works and includes a reference collection of the complete works of Mozart.

## THE CALENDAR

### Season 1939–1940

School Year . . . October 2 to May 9

Auditions . . . . . April

Commencement Exercises . . . May 10

*Holidays*

Thanksgiving Day . . . November 23

Christmas Vacation . December 17 to
January 3, inclusive

Easter Vacation . . March 17 to
March 24, inclusive

# THE CURTIS INSTITUTE OF MUSIC

1939-1940

# THE
# CURTIS INSTITUTE OF MUSIC



CATALOGUE
1939-1940

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

THE CURTIS INSTITUTE OF MUSIC, founded in 1924 by Mary Louise Curtis Bok, welcomes students of all nationalities and is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

The Curtis Institute receives its support from The Mary Louise Curtis Bok Foundation, is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

## Corporation Officers and Directors

THE MARY LOUISE CURTIS BOK FOUNDATION

MARY LOUISE CURTIS BOK . . . . . *President*
CURTIS BOK . . . . . *Vice-President*
CARY W. BOK . . . . . *Secretary*
PHILIP S. COLLINS . . . . . *Treasurer*

EDITH EVANS BRAUN
JENNIE M. FELS
FRANK AYDELOTTE

# Corporation Officers and Directors

## THE CURTIS INSTITUTE OF MUSIC

MARY LOUISE CURTIS BOK . . . . . *President*

CURTIS BOK . . . . . *Vice-President*

CARY W. BOK . . . . . *Secretary*

PHILIP S. COLLINS . . . . . *Treasurer*

EDITH EVANS BRAUN

JENNIE M. FELS

# PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD ON THIS HERITAGE
FOR THE FUTURE



*Photo by Rittase*

RANDALL THOMPSON, A. B., A. M., MUS. D.

*Director*

## *Executive Staff*

JANE FAIRFAX HILL
*Registrar*

HELEN HOOPES
*Secretary of Admissions*

JAY H. MATTIS
*Comptroller*

SARAH HETTINGER
*Librarian*

ELSIE HUTT
*Publicity*

THOMAS D. PERRY, JR.
*Concert Bureau*

# FACULTY — COURSES

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## SINGING

Emilio de Gogorza
Eufemia Giannini Gregory
Elisabeth Schumann
Steuart Wilson, A. M. (Cantab.)

### *Diction*

Steuart Wilson: *English*
Louise André Tabuteau, B. ès L., L. ès L.: *French*
Lester Englander, A. B., Mus. B.: *French*
Martha Türk: *German*
Eufemia Giannini Gregory: *Italian*

### *Vocal Repertoire*

Leo Rosenek
Harry Kaufman
Steuart Wilson
Elizabeth Westmoreland, Mus. B.

### *Vocal Ensemble*

Steuart Wilson

### *Opera Class*

Hans Wohlmuth, Ph. D. (Vienna)

### *Madrigal Chorus*

Samuel Barber, Mus. B.

### *Institute Chorus*

Randall Thompson, A. B., A. M., Mus. D.

Faculty — Courses, Continued

## PIANO

Rudolf Serkin
David Saperton Isabelle Vengerova
Harry Kaufman

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Jeanne Behrend
Jorge Bolet, Mus. B.
William Harms, Mus. B.
Joseph S. Levine, Mus. B.
Martha Halbwachs Masséna, Mus. B.
Freda Pastor, Mus. B.
Ezra Rachlin
Vera Resnikoff
Eleanor Sokoloff

## ORGAN

Alexander McCurdy, Mus. D.

## HARP

Carlos Salzedo, Mus. D.

## VIOLIN

Efrem Zimbalist
Léa Luboshutz Alexander Hilsberg

---

Frederick Vogelgesang
Marian Head

## VIOLA

Louis Bailly, Mus. D. Max Aronoff

Faculty — Courses, Continued

VIOLONCELLO

Felix Salmond

---

Orlando Cole, Mus. B.

DOUBLE BASS

Anton Torello

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Robert McGinnis

BASSOON

Simon Kovar

HORN

Anton Horner

TRUMPET

Saul Caston

TROMBONE

Charles Gerhard

TUBA

Philip Donatelli

PERCUSSION

Oscar Schwar

Faculty — Courses, Continued

*Chamber Music*

Louis Bailly

*Woodwind Ensemble*

Marcel Tabuteau

*Orchestra*

Fritz Reiner, *Conductor*
Alexander Hilsberg, *Strings*
Marcel Tabuteau, *Winds*
Saul Caston, *Brasses*

CONDUCTING

Fritz Reiner

*Music Criticism*

Samuel Chotzinoff

*Eurhythmics*

Placido de Montoliu

Faculty — Courses, Continued

## COMPOSITION

Rosario Scalero

Constant Vauclain, Mus. B., Assistant

*Solfège*

Renée Longy Miquelle
Anne-Marie Soffray

*Harmony*

Richard Stöhr
Anne-Marie Soffray
Constant Vauclain

*Counterpoint*

Richard Stöhr

*Form*

Richard Stöhr

*Elements of Music*

Rosario Scalero

*Orchestration*

Randall Thompson

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*Languages*

Louise André Tabuteau, B. ès L., L. ès L.: *French*
Lester Englander, A. B., Mus. B.: *French*
Mary Q. Shumway, A. B., A. M., Ph.D.: *German*
Martha Türk: *German*
Domenico Vittorini, A. M., D. in L.: *Italian*
Eufemia Giannini Gregory: *Italian*
Placido de Montoliu: *Spanish*

Faculty — Courses, Continued

A course in Accompanying is offered by Mr Kaufman for qualified students of Piano who wish to elect it.

Assemblies are held once a week in Casimir Hall, for lectures on the history and literature of music, informal recitals, and singing by the student body.

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## ACADEMIC TUTORS

Mary Q. Shumway

Mary B. Wesner, A. B.

Eleanor Field, A. B.

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## THE CONCERT BUREAU

*Radio*—Student soloists, ensembles, and the Curtis Symphony Orchestra, participate in a series of radio concerts broadcast from Casimir Hall during the School Year over a nation-wide network of the Columbia Broadcasting System.

*Casimir Hall Concerts*—Faculty and students give two annual series of recitals in Casimir Hall.

*Extra-curriculum*—A series of historical recitals is conducted as an extra-curriculum activity by the students under the sponsorship of a committee of graduates headed by Ralph Berkowitz.

*Concert Course*—Student soloists and ensembles give concerts before educational and civic organizations.

# EQUIPMENT

*Instruments*

| | |
|---|---|
| 51 Violins | Among them 18 old instruments of the Cremona, Venice, and Milan Schools, and 16 old instruments of the French School |
| 17 Violas | Among them 3 old instruments of the Cremona School |
| 14 Violoncellos | Among them 5 old instruments of the Italian and 4 old instruments of the French School |
| 85 Pianos | Steinway: 68 grands, 3 concert grands, and 14 uprights |
| 2 Organs | Aeolian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual practice |
| 15 Harps | Lyon and Healy, including 2 concert grands |

| | | |
|---|---|---|
| 13 Double Basses | 4 Clarinets | 1 Trumpet |
| 2 Flutes | 1 Alto Clarinet | 1 Bass Trumpet |
| 2 Piccolos | 2 Bass Clarinets | 2 Tubas |
| 3 Oboes | 3 Bassoons | 4 Wagnerian Tubas |
| 1 English Horn | 1 Contrabassoon | 6 Tympani |

Miscellaneous Percussion Instruments and a Celesta

## EQUIPMENT

### *Library*

The library of 29,000 volumes (books and music) is housed in the main building. Some of the more important sets are the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria, many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. Twenty-three periodicals are currently received. There are also a number of first editions and certain rare manuscripts.

The Charles H. Jarvis Collection of about 1700 titles is segregated in special bookcases by request of the donors. Chamber music and viola music are kept in a room adjoining the chamber music studio.

A large collection of phonograph records comprises a separate section of the library, adjoining the recording studios.

The library rooms are open during the School Year on Monday through Friday from 9:00 A.M. to 5:00 P.M., on Saturday from 9:00 A.M. to 1:00 P.M.; during the summer, on Monday through Friday from 9:00 A.M. to 4:00 P.M.

## EQUIPMENT — INFORMATION

*Casimir Hall*—Faculty, student, and guest recitals, concerts and lectures, student assemblies, and Commencement, are held in this hall. The Cyrus Curtis organ is a five-manual with 65 ranks of pipes, built by Aeolian-Skinner.

*Instruments; Practice*—Pianos, harps, string, and wind instruments are lent students for practice and public use without charge. Practice rooms are available at the School.

*Library*—The privilege of borrowing books and music is granted to all registered students. Students have the use of textbooks without charge.

*Recording; Radio*—Complete equipment for recording from radio reception or studio, and for reproducing disc records, enables students to study their actual performances.

*Cafeteria*—Wholesome lunches are served at cost Mondays through Fridays during the School Year, except on holidays.

*Living*—The Secretary of Admissions will furnish information regarding rentals and living expenses in Philadelphia. Upon request, students are assisted in finding suitable living accommodations.

*Professional Engagements*—Students are permitted to accept professional engagements with the approval of the Director.

*Tuition*—Students are accepted on the Scholarship basis exclusively. No tuition is charged.

# ENTRANCE REQUIREMENTS

*Application for Audition or Examination*

Students are accepted only after an audition or the examination of prepared written material. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher. Application forms are sent upon request.

*School Year 1940-1941*

Auditions and examinations will be held at The Curtis Institute in April 1940 for the School Year 1940–1941. *To receive consideration, completed application forms must reach the Institute not later than 5 P. M., March 1, 1940.*

Kindly address all communications to the

Secretary of Admissions
THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square
Philadelphia, Pennsylvania

# ENTRANCE REQUIREMENTS

## *Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Except under unusual circumstances, *preference will be given to applicants between the ages of sixteen and twenty-four.*

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

## *Singing*

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seven-

teenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

### *Piano*

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

### *Organ*

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

### *Harp*

Applicants should possess a complete knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works of contemporary composers.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

### *Violin*

Applicants under fourteen years of age shall play: 1) Hrimaly scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont and Paganini; 4) a concerto of Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn, or Goldmark.

### *Viola*

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Technische Studien of Hermann, Op. 22; 3) the forty-one Caprices of Campagnoli, Op. 22; 4) the twenty-four Studies of Dont-Bailly, Op. 35; 5) a concerto of Cecil Forsyth, Händel-Casadesus, Stamitz, or Mozart, or the Arends Concertino, Op. 7, or the Hubay Morceau de Concert, Op. 20.

### *Violoncello*

Applicants shall play: 1) all major and minor scales and arpeggios; 2) a fast and a slow movement from a Bach suite; 3) one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

### *Double Bass*

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and broken chords; 2) one movement of a concerto by Dragonetti, Bottesini, or Koussevitzky.

### *Woodwind Instruments*
### (*Flute, Oboe, Clarinet, Bassoon*)

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight. They shall play from memory: 1) a concert piece; 2) a movement from a classical concerto or sonata.

### *Brass Instruments*
### (*Horn, Trumpet, Trombone, Tuba*)

Applicants shall possess physical aptitude for the chosen instrument, particularly as to embouchure and lung capacity. They shall possess also a good ear, sense of rhythm, and the ability to read at sight.

### *Percussion, Tympani*

Applicants shall possess a good ear, a keen sense of rhythm, and the ability to read at sight, and shall show talent and aptitude for the instruments.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

### *Conducting*

Applicants shall possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of instruments in the modern orchestra. Applicants shall demonstrate a knowledge of harmony and musical form and familiarity with classical and romantic orchestral literature, and be able to transpose at sight and to read scores fluently at the piano.

### *Composition*

Applicants shall demonstrate sound workmanship and genuine creative ability, and shall submit at least one original composition in any classical form. The manuscript must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

## Summary of Enrolment by States and Countries

### (October 1939)

| | | | |
|---|---|---|---|
| Arkansas | 1 | Michigan | 6 |
| California | 17 | Minnesota | 3 |
| Colorado | 3 | Missouri | 4 |
| Connecticut | 2 | Nebraska | 3 |
| Delaware | 2 | New Jersey | 8 |
| Florida | 2 | New York | 29 |
| Illinois | 1 | North Carolina | 4 |
| Indiana | 1 | Ohio | 16 |
| Iowa | 2 | Oklahoma | 3 |
| Kansas | 1 | Oregon | 4 |
| Louisiana | 1 | Pennsylvania | 68 |
| Maine | 1 | Washington | 5 |
| Maryland | 3 | West Virginia | 4 |
| Massachusetts | 5 | Wisconsin | 2 |

District of Columbia.....1

Austria.....1
Canada.....1
Cuba.....1
Italy.....1
Rumania.....1

Total Enrolment.....207

# CALENDAR

## 1939-1940

October 2 (Monday): First Term opens

November 23 (Thursday): Thanksgiving holiday

December 18 (Monday) to January 3 (Wednesday) inclusive } Christmas vacation

January 4 (Thursday): Second Term opens

March 1 (Friday): Completed application forms for the April auditions and examinations to be received by the Secretary of Admissions not later than 5 P. M.

March 18 (Monday) to March 23 (Saturday) inclusive } Easter vacation

April (dates to be announced): Auditions and examinations for enrolment of new students for the School Year 1940–1941

May 9 (Thursday): Last day of instruction

May 10 (Friday): Commencement

## 1940-1941

September 30 (Monday): First Term opens (enrolment of new students from the auditions and examinations held in April 1940)

# THE CURTIS INSTITUTE OF MUSIC

1940-1941

# THE
# CURTIS INSTITUTE OF MUSIC

Founded in 1924 by Mary Louise Curtis Bok




## CATALOGUE
## 1940-1941

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# PURPOSE

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THE GREAT TRADITIONS OF THE PAST

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FOR THE FUTURE



RANDALL THOMPSON, A. B., A. M., MUS. D.

*Director*

THE CURTIS INSTITUTE OF MUSIC welcomes students of all nationalities, races, and creeds, and is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

The School is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

# CORPORATION OFFICERS AND DIRECTORS

## THE MARY LOUISE CURTIS BOK FOUNDATION

*(Supporting The Curtis Institute of Music)*

Mary Louise Curtis Bok ..... *President*
Curtis Bok ..... *Vice-President*
Cary W. Bok ..... *Secretary*
Philip S. Collins ..... *Treasurer*

Edith Evans Braun
Jennie M. Fels
Frank Aydelotte

## THE CURTIS INSTITUTE OF MUSIC

Mary Louise Curtis Bok ..... *President*
Curtis Bok ..... *Vice-President*
Cary W. Bok ..... *Secretary*
Philip S. Collins ..... *Treasurer*

Edith Evans Braun
Jennie M. Fels

# EXECUTIVE STAFF

Jane Fairfax Hill
*Registrar*

Helen Hoopes
*Secretary of Admissions*

Jay H. Mattis
*Comptroller*

Sarah Hettinger
*Librarian*

Elsie Hutt
*Publicity*

Thomas D. Perry, Jr
*Concert Bureau*

# FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## SINGING

Elisabeth Schumann
Eufemia Giannini Gregory
Steuart Wilson, A. M. (Cantab.)

## *Diction*

Steuart Wilson: *English*
Louise André Tabuteau, B. ès L., L. ès L.: *French*
Lester Englander, A. B., Mus. B.: *French*
Martha Türk: *German*
Eufemia Giannini Gregory: *Italian*

## *Vocal Repertoire*

Leo Rosenek
Harry Kaufman
Steuart Wilson
Elizabeth Westmoreland, Mus. B.

## *Vocal Ensemble*

Steuart Wilson

## *Opera Class*

Hans Wohlmuth, Ph. D. (Vienna)
Joseph S. Levine, Mus. B.

## *Madrigal Chorus*

Samuel Barber, Mus. B.

## *Institute Chorus*

Randall Thompson, A. B., A. M., Mus. D.

FACULTY — *Continued*

### PIANO

Rudolf Serkin

David Saperton — Isabelle Vengerova

Harry Kaufman — Jorge Bolet, Mus. B.

*Piano*

Jeanne Behrend — Ezra Rachlin

Freda Pastor, Mus. B. — Eleanor Sokoloff

### ORGAN

Alexander McCurdy, Mus. D.

### HARP

Carlos Salzedo, Mus. D.

### VIOLIN

Efrem Zimbalist

Léa Luboshutz — Alexander Hilsberg

---

Frederick Vogelgesang

Marian Head

### VIOLA

Louis Bailly, Mus. D. — Max Aronoff

FACULTY — *Continued*

VIOLONCELLO

Felix Salmond

---

Orlando Cole, Mus. B.

DOUBLE BASS

Anton Torello

HORN

Anton Horner

FLUTE

William Kincaid

TRUMPET

Saul Caston

OBOE

Marcel Tabuteau

TROMBONE

Charles Gerhard

CLARINET

Daniel Bonade

TUBA

Philip Donatelli

BASSOON

Simon Kovar

PERCUSSION

Oscar Schwar

FACULTY — *Continued*

## CONDUCTING

Fritz Reiner, Mus. D.

### *Chamber Music*

Louis Bailly
Harry Kaufman
Léa Luboshutz
Felix Salmond

### *Woodwind Ensemble*

Marcel Tabuteau

### *Harp Ensemble*

Carlos Salzedo

### *Orchestra*

Fritz Reiner, *Conductor*
Alexander Hilsberg, *Strings*
Marcel Tabuteau, *Winds*
Saul Caston, *Brasses*

FACULTY — *Continued*

## COMPOSITION

Rosario Scalero, Mus. D.

*Solfège*
Renée Longy Miquelle

*Counterpoint*
Richard Stöhr
Constant Vauclain

*Elements of Music*
Rosario Scalero

*Harmony*
Richard Stöhr
Anne-Marie Soffray
Constant Vauclain, Mus. M.

*Form*
Richard Stöhr
Ralph Berkowitz

*Orchestration*
Rosario Scalero
Randall Thompson

---

## ACCOMPANISTS

Ralph Berkowitz
Genia Robinor, Mus. B.
Vladimir Sokoloff
Elizabeth Westmoreland

FACULTY, *Continued*

*Languages*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Lester Englander, A. B., Mus. B.: *French*

Mary Q. Shumway, A. B., A. M., Ph.D.: *German*

Martha Türk: *German*

Domenico Vittorini, A. M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian*

ACADEMIC TUTORS

Mary B. Wesner, A. B.

Eleanor Field, A. B.

A course in Accompanying is offered by Mr Kaufman for qualified students of Piano who wish to elect it.

An elective course in Recorder is offered by Alfred Mann, guest teacher.

Assemblies are held once a week in Casimir Hall, for lectures on the history and literature of music, informal recitals, and singing by the student body.

## MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 23–28)

### *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major subject except Conducting*. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary subjects, and, if a soloist, must be capable of playing a recital acceptably.

The prescribed minimum work to be covered in Theory is outlined on page 15.

Other required supplementary subjects are listed on pages 16 and 17.

The privilege of giving a graduation recital is granted as a reward for distinguished work in a vocal or instrumental major.

### *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major subject except Conducting*, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary subjects, and, if a soloist, must be capable of playing a recital acceptably.

The prescribed minimum work to be covered in Theory is outlined on page 16.

Other required supplementary subjects are listed on pages 16 and 17.

Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

The privilege of giving a graduation recital is granted as a reward for distinguished work in a vocal or instrumental major.

### *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours of the required subjects admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

* Conducting is an advanced course requiring two years. Completion of the course does not admit to the Bachelor of Music degree but to the Diploma.

MINIMUM COURSE REQUIREMENTS, *Continued*

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

### *Supplementary Theoretical Subjects*

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

### *For the Diploma*

| | |
|---|---|
| SINGING, HARP, VIOLIN, VIOLA, VIOLONCELLO, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION | Solfège: 2 years<br>Harmony I: 1 year<br>Form I: 1 year |
| PIANO | Solfège: 1 year (Accompanying course includes special emphasis on Transposition)<br>Harmony I: 1 year<br>Harmony II: 1 year<br>Form I: 1 year<br>Form II: 1 year |
| ORGAN | Solfège: 1 year<br>Harmony I: 1 year<br>Harmony II: 1 year<br>Counterpoint I: 1 year<br>Counterpoint II: 1 year<br>Form I: 1 year<br>Form II: 1 year |
| CONDUCTING | Harmony II: 1 year<br>Counterpoint II: 1 year<br>Orchestration II: 1 year<br>Form I: 1 year<br>Form II: 1 year |
| COMPOSITION | Elements of Music: 1 year<br>Orchestration I: 1 year<br>Orchestration II: 1 year |

MINIMUM COURSE REQUIREMENTS, *Continued*

## *For the Degree Bachelor of Music*

| | |
|---|---|
| Piano, Organ, Harp, Violin, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion | Solfège: 2 to 3 years<br>Harmony I: 1 year<br>Harmony II: 1 year<br>Counterpoint I: 1 year<br>Counterpoint II: 1 year<br>Form I: 1 year<br>Form II: 1 year<br>Orchestration I: 1 year<br>Orchestration II: 1 year |
| Singing | Solfège: 2 to 3 years<br>Harmony I: 1 year<br>Harmony II: 1 year<br>Counterpoint I: 1 year<br>Counterpoint II: 1 year<br>Form I: 1 year<br>Form II: 1 year |
| Composition | Elements of Music: 1 year<br>Orchestration I: 1 year<br>Orchestration II: 1 year |

Note: The Solfège courses include Ear Training, Chord formation and Progressions, Rhythm, Sight Reading, Transposition, and Score Reading.

## *Supplementary Applied Subjects*

(Major courses in Capitals)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

| | |
|---|---|
| Singing | Piano: 2 years<br>Diction<br>Vocal Repertoire<br>Opera Class<br>Madrigal Chorus |
| Piano | Chamber Music |
| Organ | Piano |

MINIMUM COURSE REQUIREMENTS, *Continued*

### *Supplementary Applied Subjects*

(Major courses in CAPITALS)

| | |
|---|---|
| HARP | Piano: 2 years<br>Harp Ensemble<br>Orchestra |
| VIOLIN<br>VIOLA<br>VIOLONCELLO<br>DOUBLE BASS | Piano: 2 years<br>Chamber Music<br>String Class<br>Orchestra |
| FLUTE<br>OBOE<br>CLARINET<br>BASSOON | Piano: 2 years<br>Woodwind Ensemble<br>Orchestra |
| HORN | Piano: 2 years<br>Woodwind Ensemble<br>Brass Ensemble<br>Orchestra |
| TRUMPET<br>TROMBONE<br>TUBA<br>PERCUSSION | Piano: 2 years<br>Brass Ensemble<br>Orchestra |
| COMPOSITION | Piano: 2 years |

In all vocal and instrumental majors, public performance is required and is credited toward graduation. Students majoring in Composition receive credit for public performance, whether by themselves or by others, of their compositions.

Attendance is required at all Assemblies and at all Faculty and certain other recitals given in Casimir Hall.

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## THE CONCERT BUREAU

*Radio*—Student soloists, instrumental ensembles, the Madrigal Chorus, Institute Chorus, and the Curtis Symphony Orchestra, participate in a series of radio concerts broadcast from Casimir Hall during the School Year over a nationwide network of the National Broadcasting Company.

*Casimir Hall Concerts*—Faculty and students give annual series of recitals in Casimir Hall.

*Extra-curriculum*—A series of historical recitals is conducted as an extra-curriculum activity by the students under the supervision of Ralph Berkowitz.

*Concert Course*—Student soloists and ensembles give concerts before educational and civic organizations.

## AWARDS

THE JOSEF HOFMANN AWARD. Established in 1940 in honor of Dr Josef Hofmann, Director of The Curtis Institute of Music from 1927 to 1938. Presented annually, when merited, to that pianist, associated with the Institute, who, over and above his or her technical proficiency, has, in musical performance, arrived at spiritual and artistic maturity. First presentation May 10, 1940 to Jorge Bolet.

THE CURTIS AWARD. Established in 1940. Presented annually to a member of the graduating class whose musical and personal qualifications render him or her outstanding. First presentation May 10, 1940 to Lynne Wainwright, harpist.

# EQUIPMENT

*Instruments*

Louis Bailly, *Curator*

50 Violins.....Among them 18 old instruments of the Cremona, Venice, and Milan Schools, and 16 old instruments of the French School

17 Violas.....Among them 3 old instruments of the Cremona School

14 Violoncellos.....Among them 5 old instruments of the Italian and 4 old instruments of the French School

84 Pianos.....Steinway: 67 grands, 3 concert grands, and 14 uprights

2 Organs.....Aeolian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual practice

15 Harps.....Lyon and Healy, including 2 concert grands

13 Double Basses
2 Flutes
2 Piccolos
3 Oboes
1 English Horn
4 Clarinets
1 Alto Clarinet
2 Bass Clarinets
3 Bassoons
1 Contrabassoon
1 Trumpet
1 Bass Trumpet
3 Trombones
2 Tubas
4 Wagnerian Tubas
6 Tympani
1 Glockenspiel
1 Celesta

## EQUIPMENT

### *Library*

The library of 29,700 volumes (books and music) is housed in the main building. Some of the more important sets are the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria, many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. Twenty-three periodicals are currently received. There are also a number of first editions and certain rare manuscripts.

The Charles H. Jarvis Collection of about 1700 titles is segregated in special bookcases by request of the donors. Chamber music and viola music are kept in a room adjoining the chamber music studio.

A large collection of phonograph records comprises a separate section of the library, adjoining the recording studios.

The library rooms are open during the School Year on Monday through Friday from 9:00 A.M. to 5:00 P.M., on Saturday from 9:00 A.M. to 1:00 P.M.; during the summer, on Monday through Friday from 9:00 A.M. to 4:00 P.M.

## EQUIPMENT — INFORMATION

*Casimir Hall*—Faculty, student, and guest recitals, concerts and lectures, student assemblies, and Commencement, are held in this hall. The Cyrus Curtis organ is a five-manual with 65 ranks of pipes, built by Aeolian-Skinner.

*Instruments; Practice*—On the recommendation of the major teacher, and with the approval of the Curator of Instruments and the Director, pianos, harps, string, and wind instruments are lent students for practice and public use without charge. Practice rooms are available at the School.

*Library*—The privilege of borrowing books and music is granted to all registered students. Students have the use of textbooks without charge.

*Recording; Radio*—Complete equipment for recording from radio reception or studio, and for reproducing disc records, enables students to study their actual performances.

*Cafeteria*—Wholesome lunches are served at cost Mondays through Fridays during the School Year, except on holidays.

*Living*—The Secretary of Admissions will furnish information regarding rentals and living expenses in Philadelphia. Upon request, students are assisted in finding suitable living accommodations.

*Professional Engagements*—Students are permitted to accept professional engagements with the approval of the Director.

*Tuition*—Students are accepted on the Scholarship basis exclusively. No tuition is charged.

## AN ANNOUNCEMENT

In April 1941, auditions will be held in those Departments where vacancies occur.

Applicants wishing to be considered for possible vacancies should place their names on file *prior to February 15, 1941*. Following this date such persons will be notified whether auditions are to be held in their chosen subject. If they are, formal application blanks will accompany the notice, and applicants will be required to comply with the entrance requirements as stated in the following pages.

In placing your name on file please state the subject in which you wish to major.

Kindly address all communications to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

## *Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

to those whose inherent musical gift shows promise of development to a point of professional quality.

Except under unusual circumstances, *preference will be given to applicants between the ages of sixteen and twenty-four.*

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

## SINGING

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

## PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

## ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

## HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

## VIOLIN

Applicants under fourteen years of age shall play: 1) Hrimaly scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont and Paganini; 4) a concerto of Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn, or Goldmark.

### VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one Caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

### VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

### DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

### FLUTE, OBOE, CLARINET, BASSOON

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight. They shall play from memory: 1) a concert piece; 2) a movement from a classical concerto or sonata.

### HORN, TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

### PERCUSSION, TYMPANI

Applicants shall possess a good ear, a keen sense of rhythm, and the ability to read at sight, and shall show talent and aptitude for the instruments.

### CONDUCTING

Applicants shall possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of instruments in the modern orchestra. Applicants shall demonstrate a knowledge of harmony and musical form and familiarity with classical and romantic orchestral literature, be able to transpose at sight and to read scores fluently at the piano.

## COMPOSITION

Applicants shall demonstrate sound workmanship and genuine creative ability, and shall submit at least one original composition in any classical form. The manuscript must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

## Summary of Enrolment by States and Countries

## (October 1940)

| | | | |
|---|---|---|---|
| California | 13 | New Hampshire | 1 |
| Colorado | 2 | New Jersey | 6 |
| Delaware | 3 | New York | 23 |
| Florida | 1 | North Carolina | 2 |
| Illinois | 1 | Ohio | 11 |
| Iowa | 1 | Oklahoma | 2 |
| Kansas | 1 | Oregon | 1 |
| Louisiana | 1 | Pennsylvania | 53 |
| Maryland | 2 | South Dakota | 1 |
| Massachusetts | 6 | Tennessee | 1 |
| Michigan | 5 | Texas | 1 |
| Minnesota | 4 | Washington | 3 |
| Missouri | 6 | West Virginia | 4 |
| Nebraska | 3 | Wisconsin | 2 |

| | |
|---|---|
| Austria | 2 |
| Canada | 1 |
| China | 1 |
| Cuba | 3 |
| Germany | 1 |
| Italy | 1 |
| Roumania | 1 |

Total Enrolment . . . 170

# CALENDAR
## 1940-1941

September 30 (Monday): First Term opens

October 1 (Tuesday) and subsequent Tuesdays throughout the School Year } Student Assembly at 4 P. M.

November 16 (Saturday) and subsequent Saturdays throughout the School Year } Broadcast at 5.30 P. M.

November 25 (Monday): Mid-Term Reports

*November 28 (Thursday): Thanksgiving Holiday*

*December 23 (Monday) to January 4 (Saturday) inclusive* } *Christmas Vacation*

January 6 (Monday): Second Term opens

January 20 (Monday): Mid-Year Reports

March 17 (Monday): Mid-Term Reports

April: Auditions and examinations for enrolment of new students for the School Year 1941–1942—(cf. Announcement on page 22.)

*April 11 (Friday) to April 16 (Wednesday) inclusive* } *Easter Vacation*

May 2 (Friday): Last day of instruction

May 3 (Saturday): Final Reports; Commencement at 11 A. M.

Faculty and student recitals, other concerts, as announced

# GRADUATES

*Through the Seventh Commencement, May 10, 1940*

Amansky, Selma
Angelucci, Ernani
Angelucci, Rhadames
Apgar, Lawrence
Aronoff, Max
Asin, Simon
Atkinson, Burnett

Bacharach, Charles
Baker, Julius
Baker, Walter
Bampton, Rose
Barber, Samuel
Barozzi, Adine
Barron, Richard
Batkin, Lilian
Beamer, Irene
Beard, Henry
Behrend, Jeanne
Bennett, Harold
Bergstrom, Paul
Berkowitz, Ralph
Berman, Grace
Berv, Harry
Berv, Jack
Bielski, Noah
Binz, Ralph
Bitter, John
Bloom, James
Bloom, Robert
Blum, Eleanor
Bodanya, Natalie
Bolet, Jorge
Bolotine, Leonid
Boswell, Guy
Bowman, Carl
Brant, Blanche
Braun, Edith
Braverman, Bella
Braverman, Gabriel
Briggs, John
Briselli, Iso
Brodsky, Jascha
Brown, George
Brunner, Miriam
Buchman, Carl
Buddé, Marie
Burg, Abe
Burkhart, Warren

Call, Marjorie
Carhart, Ruth
Castagnetta, Grace
Caston, Saul
Cato, Robert
Cauler, Elwood
Chalifoux, Alice
Cherkassky, Shura
Clearfield, Elvin
Codd, Margaret
Cohen, Thelma
Cole, Howard
Cole, Orlando
Collis, James
Conant, Katherine
Cresswell, Rowland

Dabrowski, Waldemar
Daniels, Charlotte
Davis, Agnes
Dean, Kathryn
de Blasis, Virginia
de Lancie, John
de Loache, Benjamin
de Long, Alfred
de Machula, Tibor
Demarest, Charles
de Palma, Attilio
de Sanzewitch, Tatiana
Diamond, Paceli
Dinkin, Alvin
Duchow, Marvin
Duff, Cloyd

Eiermann, Oscar
Emde, James
Eney, Gilbert
Englander, Lester
Escalona, Rosita
Eustis, Edwina
Evans, Wilbur

Fairweather, James
Ferguson, Paul
Fields, Eleanor
Finn, Caesar
Fischer, Joseph
Fleisher, Martin
Foss, Lukas
Foster, Sidney
Frank, Bernard
Frank, Philip
Frantz, Florence
Frantz, Leonard
Fraser, Florence
Frengut, Leon
Frisina, David
Garstick, George
Gegenheimer, Claribel
Geisler, Lloyd
Gershman, Paul
Geschichter, Cecille
Giacobbe, Stellario
Gibson, William
Gilbert, Charles
*Gilbert, Gama
Goldovsky, Boris
Gomberg, Celia
Gomberg, Harold
Gomberg, Leo
Gomberg, Robert
Goodman, Richard
Gorodetzer, Harry
Gottlieb, Victor
Gordon, Ruth
Gralnick, Isidore
Gray, John
Griffing, Laura
Griszmer, Ruth
Grobani, Benjamin
Grooters, Robert

Halbwachs, Martha
Hall, Helen
Harmaala, John
Harms, William
Hartman, Robert
Head, Marian
Headman, Melvin
Healy, Daniel
Helmer, Eugene
Hodge, Dorothy
Hodge, Muriel
Hookins, Ardelle
Horle, Henriette
Hreachmack, John

Ibach, Isabel
Ippolito, Carmela
Irons, Florence

Jacobs, Arnold
Jaffe, Charles
Jepson, Helen
Jirak, Josephine
Johnson, Britton
Johnson, Sune

Kahn, Gordon
Kaplan, Sol
Kaufman, Zelik
Kendrick, Virginia

*Deceased

GRADUATES: *Through the Seventh Commencement, May 10, 1940*

Klenz, William
Krauss, Samuel
Krinsky, Yvonne
Krueger, Fritz

Lavrans, Elayne
Lehnhoff, Sheppard
Leich, Roland
Lerch, Louise
Lester, Leon
Levin, Sylvan
Levine, Joseph
Lewis, Eleanor
Lewis, Rebecca
Lewis, Sarah
Loewenthal, Eugene
Luck, Andrew

MacFarlane, Elsie
McCormick, William
McCurdy, Alexander
McGinnis, Robert
Majewski, Virginia
Mäki, Lela
Mapes, Gordon
Maresh, Ferdinand
Mariano, Joseph
Marlowe, Anthony
Marzyck, Mary
Matison, Lily
Mayes, Samuel
Mayhew, Maryjane
Meiskey, Elsa
Menotti, Gian Carlo
Meredith, Eleanor
Meyer, Felix
Miller, Frank
Mills, Harlow
Milofsky, Bernard
Minsker, John
Mitchell, Ercelle
Mitchell, Howard
Moffitt, John
Mogill, Leonard
Morey, George
Morse, Hilda
Morseman, Florence
Murdock, Victoria

Nazarevitch, Xenia
Noonan, Alice
Norris, Mary

O'Gorman, Edward
Opava, Emil

Paget, Ethel
Parlante, Carmen
Pastor, Freda
Peckham, Irene
Pepper, George
Pepper, Jack
Persichetti, Vincent
Petina, Irra
Phillips, Edna
Pickens, Jane
Pierson, Herbert
Podder, Leopold
Polisi, William
Polnarioff, Kurt
Polvogt, Esther
Portnoi, Henry
Portnoy, Bernard
Posell, Jacques
Poska, Judith
Purvis, Richard
Putlitz, Lois
Pyle, Ella

Rachlin, Ezra
Ramey, Eugene
Reatha, Reva
Reinert, Clarence
Reisenberg, Nadia
Resnikoff, Vera
Ridley, Charlotte
Robinault, Jean-Marie
Robinor, Genia
Robinson, Bernice
Robinson, Paul
Robofsky, Abrasha
Rose, Leonard
Rota, Nino
Ruggieri, Frank
Russell, Constance

Safstrom, Harry
Savran, Jeannette
Saidenburg, Theodore
Santucci, William
Savitt, Jan
Schmachtenberg, Emil
Schwartz, David
Seder, Jules
Seder, Theodore
Shapiro, Eudice
Sharlip, Benjamin
Sheridan, Francis
Shoaf, Jane
Shub, Louis
Shulman, Harry
Shumsky, Oskar
Siegl, Henry
Simon, Abbey
Simons, Charlotte
Sinatra, Frank
Singer, Bronja
Singer, Irene
Skolovsky, Zadel
Sokoloff, Vladimir
Spitzer, Jean
Stark, Ethel
Statter, Arthur
Stephens, David
*Stern, Lucie

Tamburini, James
Temianka, Henri
Terry, Kenton
Thibault, Conrad
Thorne, Barbara
Thurmond, James
Tipton, Albert
Torello, Carl
Townsend, Richard
Treash, Leonard
Tyre, Marjorie

van den Burg, William
Vassar, Walter
Vauclain, Constant
Vogelgesang, Frederick
Vyner, Louis

Wainwright, Lynne
Walker, Louise
Walstrum, Theodore
Watlington, Helen
Watkins, Herman
Weinrich, Carl
Weisgall, Hugo
Werle, Frederick
Westmoreland, Elizabeth
Whitehead, Henry
Whitenack, Irven
Wiener, Frances
Wightman, Florence
Williams, Florence
Williamson, Bernard
Wilson, Harvey
Winters, June
Woerner, Gerald
Wohl, Milton
Wüstner, Marga
Wyre, Ross

Zawisza, Leon
Zegler, Manuel
Zimmerman, Oscar

*Deceased

# THE CURTIS INSTITUTE OF MUSIC

1941-1942

# THE
# CURTIS INSTITUTE OF MUSIC

Founded in 1924 by Mary Louise Curtis Bok




## CATALOGUE
## 1941-1942

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

# PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD ON THIS HERITAGE
FOR THE FUTURE



EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC welcomes students of all nationalities, races, and creeds, and is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

The School is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

# CORPORATION OFFICERS AND DIRECTORS

## THE CURTIS INSTITUTE OF MUSIC

*Officers*

Mary Louise Curtis Bok.....*President*
Curtis Bok.....*Vice-President*
Philip S. Collins.....*Vice-President*
Cary W. Bok.....*Secretary*
Jay H. Mattis.....*Assistant Secretary and Treasurer*

*Directors*

Mary Louise Curtis Bok
Cary W. Bok
Curtis Bok
Edith Evans Braun
Philip S. Collins
Jennie M. Fels
Jay H. Mattis
Efrem Zimbalist

## THE MARY LOUISE CURTIS BOK FOUNDATION

*(Supporting The Curtis Institute of Music)*

*Officers*

Mary Louise Curtis Bok.....*President*
Curtis Bok.....*Vice-President*
Philip S. Collins.....*Vice-President*
Cary W. Bok.....*Secretary*
Jay H. Mattis.....*Assistant Secretary and Treasurer*

*Directors*

Mary Louise Curtis Bok
Cary W. Bok
Curtis Bok
Edith Evans Braun
Philip S. Collins
Jennie M. Fels
George P. Orr

## ADMINISTRATION

Mary Louise Curtis Bok ..... *President*
Efrem Zimbalist ..... *Director*
Jay H. Mattis ..... *Business Manager*

## STAFF

Jane Fairfax Hill ..... *Registrar*
Helen Hoopes ..... *Secretary of Admissions*
Sarah Hettinger ..... *Librarian*
Elsie Hutt ..... *Publicity*
Ethel Kingsley Nice ..... *Secretary to the Director*

# FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

## VOICE

Elisabeth Schumann — Richard Bonelli

Eufemia Giannini Gregory

### *Vocal Repertoire, Diction*

Leo Rosenek

Elizabeth Westmoreland

Eufemia Giannini Gregory

## PIANO

Rudolf Serkin, head of Department

Isabelle Vengerova — Mieczyslaw Munz

Jorge Bolet

### *Piano*

Jeanne Behrend — Freda Pastor

Eleanor Sokoloff

## ORGAN

Alexander McCurdy

FACULTY—*Continued*

### HARP

Carlos Salzedo

### *Harp Ensemble*

Carlos Salzedo

### VIOLIN

Efrem Zimbalist, head of Department
Carl Flesch
Léa Luboshutz — Alexander Hilsberg
Frederick Vogelgesang — Marian Head

### VIOLA

Max Aronoff

### VIOLONCELLO

Emanuel Feuermann — Felix Salmond
Orlando Cole

### *Chamber Music*

Jascha Brodsky — Max Aronoff
Charles Jaffe — Orlando Cole

FACULTY—*Continued*

**DOUBLE BASS**
Anton Torello

**FLUTE**
William Kincaid

**OBOE**
Marcel Tabuteau

**CLARINET**
Daniel Bonade

**BASSOON**
Simon Kovar

**HORN**
Anton Horner

**TRUMPET**
Saul Caston

**TROMBONE**
Charles Gerhard

**TUBA**
Philip Donatelli

**PERCUSSION**
Oscar Schwar

*Woodwind Ensemble*
Marcel Tabuteau

*Orchestra*
Alexander Hilsberg, *Conductor*
Efrem Zimbalist, *Associate Conductor*

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ACCOMPANISTS

Elizabeth Westmoreland
Vladimir Sokoloff
Ralph Berkowitz

FACULTY—*Continued*

## COMPOSITION

Rosario Scalero, head of Department

*Dramatic Forms*
Gian Carlo Menotti

*Elements of Music*
Rosario Scalero

*Orchestration*
Samuel Barber

## *Theory*

Rosario Scalero, head of Department

*Solfège*
Anne-Marie Soffray

*Counterpoint, Harmony*
Constant Vauclain

*Instrumentation*
To be announced

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## *Languages*

Mary Q. Shumway, A. B., A. M., Ph.D.: *German*
Louise André Tabuteau, B. ès L., L. ès L.: *French*
Domenico Vittorini, A. M., D. in L.: *Italian*

## ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 20–25)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

### *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory is outlined on page 13.

Required supplementary applied subjects are listed on pages 14 and 15.

### *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory is outlined on page 14.

Required supplementary applied subjects are listed on pages 14 and 15.

Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

### *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

MINIMUM COURSE REQUIREMENTS, *Continued*

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

## *Supplementary Theoretical Courses*

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

### *For the Diploma*

| | |
|---|---|
| VOICE, PIANO, HARP, ORGAN, VIOLIN, VIOLA, VIOLONCELLO | Solfège: 1 year<br>Counterpoint: 1 year<br>Harmony: 1 year<br>Elements of Music: 1 year |
| DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION | Solfège: 1 year<br>Harmony: 1 year |
| COMPOSITION | See Note 2 |

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music (1 year), Orchestration, and Dramatic Forms (each 2 years), and the courses are not considered supplementary but component parts of the major course.

MINIMUM COURSE REQUIREMENTS, *Continued*

## *For the Degree Bachelor of Music*

| | |
|---|---|
| VOICE | Solfège: 2 years<br>Counterpoint: 1 year<br>Harmony: 1 year<br>Elements of Music: 1 year |
| PIANO<br>ORGAN<br>HARP<br>VIOLIN<br>VIOLA<br>VIOLONCELLO<br>DOUBLE BASS<br>FLUTE<br>OBOE<br>CLARINET<br>BASSOON<br>HORN<br>TRUMPET<br>TROMBONE<br>TUBA<br>PERCUSSION | Solfège: 2 years<br>Counterpoint: 1 year<br>Harmony: 1 year<br>Elements of Music: 1 year<br>Instrumentation: 1 year |
| COMPOSITION | See Note 2 |

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music (1 year), Orchestration, and Dramatic Forms (each 2 years), and the courses are not considered supplementary but component parts of the major course.

## *Supplementary Applied Subjects*

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

| | |
|---|---|
| VOICE | Piano: 2 years<br>Diction<br>Vocal Repertoire<br>Languages |
| PIANO | Chamber Music |
| ORGAN | Piano |

MINIMUM COURSE REQUIREMENTS, *Continued*

## *Supplementary Applied Subjects*

(Major courses in CAPITALS)

| | |
|---|---|
| HARP | Piano: 2 years<br>Harp Ensemble<br>Orchestra |
| VIOLIN<br>VIOLA<br>VIOLONCELLO<br>DOUBLE BASS | Piano: 2 years<br>Chamber Music<br>Orchestra |
| FLUTE<br>OBOE<br>CLARINET<br>BASSOON<br>HORN | Piano: 2 years<br>Woodwind Ensemble<br>Orchestra |
| TRUMPET<br>TROMBONE<br>TUBA<br>PERCUSSION | Piano: 2 years<br>Orchestra |
| COMPOSITION | Piano: 2 years |

Public performance, and performance in Casimir Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Casimir Hall performance, whether by themselves or by others, of their compositions.

Attendance is required at all Faculty and certain other recitals given in Casimir Hall.

## AWARDS

THE JOSEF HOFMANN AWARD. Established in 1940 in honor of Dr Josef Hofmann, Director of The Curtis Institute of Music from 1927 to 1938. Presented every third year to that pianist who, during this interim, has given signal evidence of steady growth in the maturing of his or her interpretative powers, over and above technical proficiency.

THE CURTIS AWARD. Established in 1940. Presented annually to a member of the graduating class whose musical and personal qualifications render him or her outstanding.

### SPECIAL STUDY AWARD FOR VIOLINISTS AND PIANISTS

Violin and Piano students, upon receiving their Diploma, may request one School Year of post-graduate study with the heads of their Departments. Acceptance of a student is optional with Mr Zimbalist and Mr Serkin, the extra year, if granted, being in the nature of a special award for industry and marked progress plus exceptional talent.

# EQUIPMENT

*Instruments*

50 Violins.....Among them 18 old instruments of the Cremona, Venice, and Milan Schools, and 16 old instruments of the French School

18 Violas.....Among them 4 old instruments of the Cremona School

14 Violoncellos.....Among them 5 old instruments of the Italian and 4 old instruments of the French School

84 Pianos.....Steinway: 67 grands, 3 concert grands, and 14 uprights

2 Organs.....Aeolian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual practice

15 Harps.....Lyon and Healy, including 2 concert grands

| | | |
|---|---|---|
| 13 Double Basses | 4 Clarinets | 1 Bass Trumpet |
| 1 Flute | 1 Bassett Horn | 1 Tenor Trombone |
| 1 Alto Flute | 2 Bass Clarinets | 2 Bass Trombones |
| 2 Piccolos | 3 Bassoons | 2 Tubas |
| 3 Oboes | 1 Contrabassoon | 4 Wagnerian Tubas |
| 1 English Horn | 1 Trumpet | 6 Tympani |

1 Glockenspiel 1 Celesta

# EQUIPMENT

## *Library*

The library of 30,000 volumes (books and music) is housed in the main building. Some of the more important sets are the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria, many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. Twenty-three periodicals are currently received. There are also a number of first editions and certain rare manuscripts.

The library rooms are open during the School Year on Monday through Friday from 9:00 A.M. to 5:00 P.M., on Saturday from 9:00 A.M. to 1:00 P.M.; during the summer, on Monday through Friday from 9:00 A.M. to 4:00 P.M.

## EQUIPMENT — INFORMATION

*Casimir Hall*—Faculty, student, and guest recitals, concerts, lectures, and Commencement are held in this hall. The Cyrus Curtis organ is a five-manual with 65 ranks of pipes, built by Aeolian-Skinner.

*Instruments; Practice*—On the recommendation of the major teacher, and with the approval of the Director, pianos, harps, string, and wind instruments are lent students for practice and public use without charge. Practice rooms are available at the School.

*Library*—The privilege of borrowing books and music is granted to all registered students. Students have the use of textbooks without charge.

*Cafeteria*—Wholesome lunches are served students at cost Mondays through Fridays during the School Year, except on holidays.

*Living*—The Secretary of Admissions will furnish information regarding rentals and living expenses in Philadelphia. Upon request, students are assisted in finding suitable living accommodations.

*Professional Engagements*—Students are permitted to accept professional engagements with the approval of the Director.

*Tuition*—Students are accepted on the Scholarship basis exclusively. No tuition is charged.

# ENTRANCE REQUIREMENTS

*Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

School Year 1942-1943

Persons wishing consideration for auditions and examinations to be held in April-May 1942 are requested to complete and return the application form with required supplemental documents *not later than February 14, 1942.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania

## ENTRANCE REQUIREMENTS

*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

### VOICE

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age of applicants:* preference will be given to *girls* between seventeen and twenty-two, *men* between nineteen and twenty-five.

### PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age of applicants:* preference will be given to those under twenty-one.

### ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age of applicants:* preference will be given to those under twenty-one.

### HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age of applicants:* preference will be given to those under twenty-one.

### VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, or Goldmark.

*Age of applicants:* preference will be given to those under twenty-one.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

### VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one Caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

*Age of applicants:* preference will be given to those under twenty-one.

### VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age of applicants:* preference will be given to those under twenty-three.

### DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

*Age of applicants:* preference will be given to those under twenty-one.

### FLUTE, OBOE, CLARINET, BASSOON

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

sight. They shall play from memory: 1) a concert piece; 2) a movement from a classical concerto or sonata.

*Age of applicants:* preference will be given to those under twenty-one.

### HORN, TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

*Age of applicants:* preference will be given to those under twenty-one.

### PERCUSSION, TYMPANI

Applicants shall possess a good ear, a keen sense of rhythm, and the ability to read at sight, and shall show talent and aptitude for the instruments.

*Age of applicants:* preference will be given to those under twenty-one.

### COMPOSITION

Applicants shall demonstrate sound workmanship and genuine creative ability, and shall submit at least one original composition in any classical form. The manuscript must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

# CALENDAR
## 1941-1942

September 29 (Monday)<br>September 30 (Tuesday) } Registration of new students

October 1 (Wednesday)<br>October 2 (Thursday)<br>October 3 (Friday) } Registration of old students

October 6 (Monday): First Term opens

*November 27 (Thursday): Thanksgiving Holiday*

*December 22 (Monday) to January 3 (Saturday) inclusive* } *Christmas Vacation*

January 5 (Monday): Second Term opens

April: Auditions and examinations begin for enrolment of new students for the School Year 1942–1943

*April 3 (Friday) to April 8 (Wednesday) inclusive* } *Easter Vacation*

May 8 (Friday): Last day of instruction

May 9 (Saturday): Commencement

Faculty and Student Recitals, other Concerts as scheduled

## Summary of Enrolment by States and Countries

### School Year 1941–1942

(as of June 1, 1941)

| | | | |
|---|---|---|---|
| Arkansas | 1 | Nebraska | 2 |
| California | 12 | New Hampshire | 1 |
| Colorado | 2 | New Jersey | 7 |
| Connecticut | 2 | New York | 23 |
| Delaware | 3 | North Carolina | 2 |
| Florida | 2 | Ohio | 10 |
| Illinois | 3 | Oklahoma | 2 |
| Indiana | 1 | Oregon | 1 |
| Kansas | 2 | Pennsylvania | 54 |
| Maryland | 3 | Texas | 2 |
| Massachusetts | 7 | Virginia | 1 |
| Michigan | 6 | Washington | 2 |
| Minnesota | 6 | West Virginia | 4 |
| Missouri | 6 | Wisconsin | 2 |

District of Columbia ..... 1

| | |
|---|---|
| Canada | 3 |
| China | 1 |
| Cuba | 2 |
| Roumania | 1 |
| Switzerland | 1 |

Total Enrolment ..... 178

# GRADUATES

*The Eighth Commencement, May 3, 1941*

Batchelder, Wilfred
Bernstein, Leonard
Bossart, Eugene
Brusilow, Nathan
Caplan, Florence
Chappell, True
Coker, Donald
Cornman, Robert
Dabrowski, Waldemar
Elkanova, Annette
Falkove, Albert
Goberman, Max
Goldberg, Philip
Gomberg, Ralph
Hall, David A.
Hendl, Walter
Hultgren, Donald
King, James
Krachmalnick, Jacob
Larson, Edna
Luskin, Leo
Moss, Phyllis
Pulis, Gordon
Robertson, Muriel L.
Sayre, Gordon
Scott, Roger
Sharoff, Sanford
Shill, Richard
Somer, Ruth Hilde
Stewart, Willie
Stutch, Nathan
Worrilow, Helen
Zazofsky, George

## THE CURTIS AWARD

Robert Grooters, *baritone*

A complete list of graduates through 1940 was published in the Catalogue for 1940–41

BOUND BY
HERBERT C. FEHR
PHILA., PA.